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P. 10, l. 125, *Bryniges*. The note seems absurd. Why should they hang coats-of-mail on their victims' feet, when stones or other weights would answer the purpose? Thorpe's reading, 'fires,' is much more plausible.

P. 12, l. 79, *he wan . . . lx sol. of Alde-wingle*. The glossary translates *sol.*, 'shillings,' and this necessitates the violent interpolation of *ælc gær*. I should read *solidatas* 'solidates.' 'Solidata terrae. Modus agri ad valorem unius solidi. "quinque solidatas terrae in Beverstona." Du Cange, s. v.

P. 101, l. 64, *Hire feader feng on earst feire on, to lokin zef he mahte wið eani lue speden*. The note translates, 'began first fairly [kindly] to look upon her.' It is, 'began first fairly [kindly], to see if he might succeed,' etc.

P. 116, l. 162, *Schriftes leaue* does not mean 'confessor's leave,' but 'leave of confession,' that is, leave given in confession. Confessor, in the A. R., is *schrifftefeder*.

P. 119, l. 260, *istihd* does not mean 'stitched' but 'adjusted;' from *stihthen*, not from *stician*. 'Let their collars be adjusted high.'

P. 143, l. 55, *Stor signefied gode werkes*. Here is probably an error in the MS., and for *werkes* we should read *biddinge*. The homilist is, as usual, expounding mystic meanings; and the context makes it abundantly clear that he took the gold to typify faith, the frankincense prayer, and the myrrh good works.

P. 230, l. 574, *Havelok*, in great peril, laments *that him ne hauede griþ or ern . . . that wolde him dere*. Instead of *dere* (injure) I should like to read *nere* (deliver), if I could find the word so late in use. The deliverance of innocents by the intervention of friendly griffins or lions was a common incident in romance.

P. 279, l. 1053. The editor has arbitrarily transposed two lines from their right places. The palmer is explaining why he could not enter the palace. The gates were shut because it was bed-time, and 'Modi had ordered that she [the bride] should be led to her chamber.'

Vol. ii, p. 9, l. 243. Malcolm marries Margaret *as is wille to [him] com*. The *him* is an interpolation of the editor. I should prefer *hire*.

P. 24, l. 19, *pou vnderlaide alle þinges Vnder his fete þat ought forthbringes*. The translation in the note is wrong: it is, 'thou hast put under his feet all things that bring forth anything;' that is, all animals.

P. 49, l. 29. *Hoc* is a pruning-hook, not 'a scythe.'

P. 104, l. 184. *Hy byep glede of god onzyginde*. The note translates *onzyginde*, 'invisible;' but it is 'unspeakably' (from *zigge*); the *laetitia inenarrabilis* of the Vulgate.

P. 142, l. 125, *þe quene . . . as a mix þougt*. This *mix*, from *meox*, 'filth,' and used for 'vile woman,' is perhaps the origin of 'minx.'

P. 195, l. 70. Envy attributes the acidity of his stomach to *venim*, or *vernisch* or *vinegre*. The glossary translates *vernisch*, 'varnish,' which is not reasonable. It is probably *vernage*, 'a white acid wine.' Cf. 'Awntyrs of Arthure,' l. 36; 'vernage in verrys and cowpys.' Until evidence is produced, I shall doubt the existence of varnish in the fourteenth century.

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A LITERARY MOTIVE COMMON TO OLD, MIDDLE, AND MODERN ENGLISH.

THERE are three poems of very different date which contain the same literary motive. These poems are the Old English 'Christ,' the Middle English 'Cursor Mundi,' and the Modern English 'The love of Christ which passeth knowledge;' the last-named being by Christina Rossetti, and published by her in her 'Goblin Market, and other Poems,' pp. 133-4. The common literary motive is an address of Christ to the individual sinner, in which appeal is made to the sufferings of the Saviour as a ground for requital by a corresponding love. In each, as is natural, the appeal is pathetic and moving. The similarities between these exhortations point to a common source for the motive. This I have not succeeded in discovering, and I, therefore, present the parallels to other students in the hope that they may be more fortunate.

The circumstances under which the sinner

is addressed are different in the three cases. In the 'Christ' it is the whole body of the condemned who are reminded of Christ's sufferings, and their rejection of the proffered mercy, as the ground of the condemnation which is to follow. The passage in question extends from l. 1380 to l. 1515, inclusive, but I quote only 1440 to 1469, and 1488 to 1497:

*ponne ic fore folce onfeng fēonda genīðlan,
fylgdon me mid firenum, fēhðe ne rôhtun,
and mid sweopum slôgun. Ic þæt sár for þe
purh éaðmédu eall gepolade,
hosp and heardcwide, þá hī hwæsne béag
ymb min hēafod heardne gebýgdon,
prēam biprycton, se wæs of pormum geworht.
þá ic wæs áhongen on hēakne béam
róde gefæstnad, þá hī ricene mid spere
of minre sídan swát út guton,
dréor tó foldan, þæt þú of deofles purh þæt
nýdgewalde genered wurde.
þá ic womma léas wite polade,
yfel earfeðu, óðþæt ic áne forlét
of minum lichoman lfgende gæst.
Geséð nú þá feorhdolg, þe gefremedon éar
on minum folnum and on fótum swá some,
purh þá ic hongade hearde gefæstnad:
meaht hér éac geséon orgete nú gén
on minre sídan swátge wunde.
Hú þér wæs unesen racu unc geméne!
ic onfeng þin sár, þæt þú móste gescélig mines
éðelríces éadig néotan,
and þe mine déaðe déore gebohte
þæt longe lif, þæt þú on léohte siððan
wlitig womma léas wunian móstes;
læg min fléschoma in foldan bigrafen
niðre gehýded, se þe néngum scód,
in byrgenne, þæt þú meahte beorhte uppe
on roderum wesán rice mid englum.
.....
Forkwon áhenge þú mé hefgor on þinra honda
róde,
ponne íu hongade? Hwæt! mé þeos heardre
pynceð:
nú is swærre mid mec þinra synna ród,
þe ic unwillum on béom gefæstnad,
ponne seo óðer wæs, þe ic éar gestág
willum minum, þá mec þin wéa swiðast
æt heortan gehréaw, þá ic þec from helle
átéah,
þér þú hit wolde sylfa siððan gehealdan.*

*Ic wæs on worulde wéðla, þæt þú wurde
welig on heofonum;
earm ic wæs on éðle þinum, þæt þú wurde
éadig on minum.*

In the 'Cursor Mundi' it follows upon the account of the crucifixion, occupying lines 17111 to 17270. The Fairfax and Trinity MSS. do not have it, but the Cotton and Göttingen MSS. do. Our text is from the Cotton MS., and is an excerpt comprising only lines 17111 to 17178, inclusive. Here it forms part of a dialogue between Christ and Man:

*Iesus o maria born
For sinful man þat was for-lorn
I forsok mi fader blis,
And com in-til erth, i-wis.
I lete me tak and herd bind
For luue i had to mans kind,
I thold pouerd, pine, and scame,
Al for sinful mans name.
Thinc, ai thinc, ai sinful man,
þou thinc on iesu, þi lenman.
I stode naked als i was born
þe wicked Iuus þaim bi-forn,
Bunden til a piler fast,
To-quils þe bandes moght last;
On mi back i bar þe rode,
Quen i vnto mi ded yode,
Had neuer man sa mikel scam
In erth for nakins blan.
þou sinful man þat gas bi me,
Duel a quile and þou mai se,
Duell a quile and fond to stan,
Bi-hald mi fote, bi-hald mi hand!
Mi bodi es wit scourges suongen,
Brest, and hand, and fote thurghstungen.
I hing apon þis herd rode,
For þe i gaf mi hert blode;
þe thornnes o mi hede standes,
Thirled am i, fete and handes.
Bi-hald and se mi blodi side,
þat for þi luue es opend wide;
Put in und grappe, mi suet freind,
Tak ute mi hert bituix þine hend;
þan mai þou wit þine eien se
Hu treuli man i lued þe.
Fra mi crun unto mi ta
Ful i an o þine and wa;
Bituix tua theifs hing i here*

*Als i theif and traitur wer,
 Befor mi moder eien, were,
 Sufferd i al pis wilani.
 I haf þus mani blodi wondes,
 And sufferd her pis herd stondes,
 And ded on pis rode tre,
 þou sinful man! for luue o þe.
 Sin i haf þe sua dere boght,
 Quat ailes þe þou luues me noght?
 Wit þi sin þou pines me,
 Als did þe luus on rode tre.
 þou sinful man! if þou cuth god,
 Oft bird þe thinc a-pon mi blod
 Night and dai, and al þe time,
 Wel bird þe thinc a-pon mi pine.
 Waila wai! þou sinful man,
 Ne haf i mad þe mi lemman,
 Ne haf i gin þe al mi blis,
 And mi-self þar-wit, i-wiss,
 If þou neuer sa nobul war;
 Quat thing moght i giue þe mare?
 I wat neuer o nakins wise.
 þan bird þe thinc ai to rise,
 Swith to rise and faand to blin,
 And for mi luue for-sak þi sin.
 For-sak þi sin þur charite,
 And faand to rise, and com to me!
 I sal þe hals, i sal þe kiss,
 And bring þe to mi fader blis.*

The third, Miss Rossetti's poem, appears as a lyric, with nothing to show that its original or model formed part of a larger whole:

I bore with thee long weary days and nights,
 Through many pangs of heart, through many
 tears;

I bore with thee, thy hardness, coldness, slights,
 For three and thirty years.

Who else had dared for thee what I have dared?
 I plunged the depth most deep from bliss
 above;

I not My flesh, I not My spirit spared:
 Give thou Me love for love.

For thee I thirsted in the daily drouth,
 For thee I trembled in the nightly frost:
 Much sweeter thou than honey to My mouth:
 Why wilt thou still be lost?

1. At this point in the Göttingen MS occur these two additional lines:

*wid athes grete and wick dede,
 oft þu geris mi wondis blede.*

I bore thee on My shoulders and rejoiced:
 Men only marked upon My shoulders borne
 The branding cross; and shouted hungry-
 voiced,
 Or wagged their heads in scorn.

Thee did nails grave upon My hands, thy name
 Did thorns for frontlets stamp between Mine
 eyes:

I, Holy One, put on thy guilt and shame;
 I, God, Priest, Sacrifice.

A thief upon My right hand and My left;
 Six hours alone, athirst, in misery:
 At length in death one smote My heart and
 cleft
 A hiding-place for thee.

Nailed to the racking cross, than bed of down
 More dear, whereon to stretch Myself and
 sleep:

So did I win a kingdom,—share My crown;
 A harvest,—come and reap.

If it were certain that these should be
 brought into relation with passages in the
 English Mystery Plays, perhaps a clue might
 be secured. I refer to such parts as the speech
 of Christ in the York Play of the Crucifixion,
 p. 357:

*Al men þat walkis by weye or strete,
 Takes tente ge schalle no trauayle tyne,
 By-holdest myn heede, myn handis, and my
 feete,
 And fully feele nowe or ge fyne,
 Yf any mourning may be meete
 Or myscheue mesured vnto myne.*

Or to the beginning of the 'Harrowing of
 Hell' in the same cycle, p. 372:

*Manne on molde, be meke to me,
 And haue thy maker in þi mynde,
 And thynke howe I haue tholid for þe,
 With pereles paynes for to be pyned.*

Or, finally, to the first lines of the 'Harrowing
 of Hell' in the Towneley Mysteries ('York
 Plays,' p. 372):

*My fader me from blys has send
 Tille erth for mankynde sake,
 Adam mys for to amend,
 My deth nede must I take.*

*I dwellyd ther thyrty yeres and two
And somdele more, the sothe to say,
In anger, pyne, and mekylle wo,
I dyde on cros this day.*

See also the 'Harrowing of Hell' (from MS. Harl. 2253), lines 43-58; Towneley Mysteries, 'Juditium,' following the words, *Tunc expandit manus suas et ostendit eis vulnera sua*, pp. 315-316 of the Surtees Society Edition; and especially the Towneley 'Resurrectio Domini,' pp. 259-261 (cf. Chester Plays, ed. Wright, pp. 89-90).

The passage from the Crucifixion Play seems to be based on Lamentations 1, 12. Is it possible that this verse, from a chapter anciently much used as a Scripture lesson in Passion Week (cf., for example, Mone, 'Schauspiele des Mittelalters,' p. 204), may be the germ of the longer addresses?

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THE SUBJUNCTIVE MOOD IN THE PATOIS OF CACHY (Somme).

THE Latin verb in its development into the Neo-Latin suffered a diminution in the number of its tenses. This diminution has been greater in the language of the peasant than in the literary language. The literary language adhered to the Latin usage in the sequence of tenses. The language of the peasant is less accurate in its distinctions and makes a present tense serve as a past and a past tense as a present.

In the patois of Cachy the present subjunctive of the verbs HABERE and ESSERE has been lost, and the Latin pluperfect is used as a present subjunctive:—

k'z' üš	k'z' füs
k't' üš	k'tü füs
k'il üš	k'i' füs
k'oz üšōš	k'o füsōš
k'oz üšēš	k'o füsēš
k'iz üšt.	k'i füst.

In O. Picard both the present and imperfect subjunctive of these verbs existed.¹

One of the peculiarities of the conjugation of

¹ De Wailly, "Observations grammaticales sur les Chartes françaises d'Aire": *Bibliothèque de l'École des Chartes*, xxxii, 306.

verbs in the patois of Cachy is the termination -š for all verbs in the present subjunctive. It is found in this tense in the O. Picard, although its use is not general. There are only two cases of it in the third person singular of the works examined by De Wailly: *lievreche* (K. 7); *fache* (J. 99). No example is noted by Krull in 'Guy de Cambrai.' In De Wailly's *chartes* this ending is also found for the first person of the pres. indic.: *fache* (J. 99); *mech* (E. 21); *faich* (C. 2); but also *fai* (E. 1) and *met* (M. 84), and, on account of the last two forms, De Wailly thinks the *ch* was mute in the first three. From verbs such as these it went over to all verbs, and spread through all persons of the present subjunctive. In the 'Célèbre Mariage' (seventeenth century) this form is general in that tense: *soz euchiē chi estē* (5); *pour eq j'el croiche* (Crinon, Sat., i, 7); *qu'i feut qu'j'el voiche* (*ibid.*, i, 8); *faura qu'chaquein meuche sin blē* (*ibid.*, i, 30).

Raynaud's theory with regard to the *ch* is, that in the subjunctive, as in the indicative, the verbs of the first conjugation were assimilated to those from the second and fourth Latin conjugations in -EO and IO, and the sibilant was produced by the yod of these terminations. Hence *porš*, pres. subj. of *portī* represents a Latin type *PORTIAM.² The theory of Suchier is that *ch* in the first person sing. of the pres. indic., which is found in the early texts only after *t* (DEFENDO > *defench*; MITTO > *mech*; ARDIO > *arch*; SENTIO > *sench*) arose from the necessity of distinguishing the first person from the third person in which the *t* was still pronounced.³ He also believes that the -*ch* went into the subjunctive from the first person singular of the pres. indic.⁴

The present state of the patois is an argument against the first part of Suchier's theory that the *ch* was introduced into the first person to differentiate it from the third person. For, granting for the moment that the subjunctive has taken the *ch* from analogy with the indicative, it has been taken into all three persons of the singular of the subjunctive, so that no need of the differentiation of these persons seems to be felt. Why then should it have been felt in the indicative? The early docu-

² *Bibliothèque de l'École des Chartes*, xxxvii, 349.

³ Gröber's 'Grundriss,' i, 608.

⁴ *ibid.*, i, 618.